

The time I spent working at the Film Institute in Pune was one of the happiest periods of my life. The young students come there with a great deal of hope, and a large dose of mischief by which I mean, “There’s a new teacher, let’s give him a bad time!” I found myself right in their midst. I cannot describe the pleasure I experienced winning over these young people and telling them that films can be different. Another thing that pleased me a lot was that I helped to mold many of them. My students are spread all over India. Some have made a name for themselves, some haven’t. Some have stood on their own feet, some have been swept away. – **Ritwik Ghatak.**

The primary objective of making films is to do good to mankind. If you do not do good to humanity, no art is a true work of art. Rabindranath said that art must be faithful to truth first and to beauty secondarily. This truth comes out of an artist’s own perceptions and meditations. Since truth is never everlasting and constant and as this world is always subjective and changing, everyone must arrive at their personal truth with their entire life’s deepest thoughts and understandings. One should accept that truth only after fully realizing it. Art is not a trivial thing. – **Ritwik Ghatak.**

God and Country are an unbeatable team; they break all records for oppression and bloodshed.

Luis Bunuel

“First there was Greek civilization. Then there was the Renaissance. Now we’re entering the Age of the Ass.”

— **Jean-Luc Godard**

“My aesthetic is that of the sniper on the roof.”

— **Jean-Luc Godard**

“The truth is that there is no terror untempered by some great moral idea.”

— **Jean-Luc Godard**

“I don't believe we shall ever again have any form of society in which men will be free. One should not hope for it. One should not hope for anything. Hope is invented by politicians to keep the electorate happy.”

— **Pier Paolo Pasolini**

“Nothing remains but to hope the end will come to extinguish the unrelenting pain of waiting for it.”

— **Pier Paolo Pasolini**

“The revolution is now just a sentiment.”

— **Pier Paolo Pasolini**

“I am not interested in deconsecrating: this is a fashion I hate, it is petit-bourgeois. I want to reconsecrate things as much as possible, I want to re-mythicize them.”

— **Pier Paolo Pasolini**

“And dead an epoch of our existence, which in a world destined to humiliate us was moral light and resistance.”

— **Pier Paolo Pasolini**

“We survive, in the confusion
of a life reborn beyond reason.”

— **Pier Paolo Pasolini**

Film is incredibly democratic and accessible, it's probably the best option if you actually want to change the world, not just re-decorate it.

- **Banksy**

Pain is temporary, film is forever!

- **John Milius**

I would travel down to Hell and wrestle a film away from the devil if it was necessary.

- **Werner Herzog**

Film is a battleground.

- **Sam Fuller**

Censors Tend to Do What Only Psychotics Do: They Confuse Reality With Illusion.

- **David Cronenberg**

Having a really good understanding of history, literature, psychology, sciences – is very, very important to actually being able to make movies.

- **George Lucas**

Birds born in cages think that flying is a disease.

Alejandro Jodorowsky

We have to be very conscious of the fact that beneath every illness is a prohibition. A prohibition that comes from a superstition.

Alejandro Jodorowsky

Every person, every artist makes his life an artwork.

Alejandro Jodorowsky

Let the inner god that is in each one of us speak. The temple is your body, and the priest is your heart: it is from here that every awareness must begin.

Alejandro Jodorowsky

Human society has dense borders - economic, religious and cultural - inculcated from an early age. We hate change.

Alejandro Jodorowsky

I am a poet; I am not a worker. I need to be free.

Alejandro Jodorowsky

Pretty soon we will no longer have movies. We will have television series only.

Alejandro Jodorowsky

In the last analysis, terrorism is an idea generated by capitalism to justify better defense measures to safeguard capitalism.

Rainer Werner Fassbinder

“I can't help feeling that there is no beauty without hope, struggle, and conquest.”

— **Luis Buñuel**

A writer or a painter cannot change the world. But they can keep an essential margin of nonconformity alive. — **Luis Bunuel**

I do not believe in ‘entertainment’ as they say it or slogan mongering. Rather, I believe in thinking deeply of the universe, the world at large, the international situation, my country and finally my own people. I make films for them. I may be a failure. That is for the people to judge. — **Ritwik Ghatak.**

You might have been a bit more indulgent towards us if you only knew how many fences we have to cross to make a film. [...] Filmmakers like us will be

gratified if people just accept the fact that we are fenced in. [...] You are a fence yourselves, the most ominous, perhaps.- **Ritwik Ghatak.**

If you do not have an absolutely clear vision of something, where you can follow the light to the end of the tunnel, then it doesn't matter whether you're bold or cowardly, or whether you're stupid or intelligent. Doesn't get you anywhere.

Werner Herzog

I'm simply not afraid. It's not in my dictionary of behaviour.

Werner Herzog

“May I propose a Herzog dictum? those who read own the world, and those who watch television lose it. ”

— **Werner Herzog**

“I do not like to be called a samurai, but I admit that I have an image of myself as a fighter. I would like to fight against all authorities and powers.”

— **Nagisa Oshima**

I am neither a sociologist nor a politician. All I can do is imagine for myself what the future will be like.

Michelangelo Antonioni

There are such times when to ignore certain events would be dishonest for a man of intelligence, because an intelligence that absents itself at a crucial moment is a contradiction in terms. – **Michelangelo Antonioni**

“ I'm building up a film school in Croatia. When I'm teaching, my students, young people, are shooting their own movies. I just try to help them develop something inside themselves that they may not have enough courage to realize, or they don't know how to explain themselves. I just push them, push them, push them to find their own language. I never teach them my film language because every filmmaker has a different language, a different culture, a different background, a different history, a different budget. You cannot compare these things. But I can push them to be themselves and create something personal. I'll help them if they have doubts.” – **Bela Tarr**

Some paragraphs from ‘The Third Cinema’ Manifesto, by Fernando Solanas and Octavio Getino. (Please read the entire manifesto. It’s extremely relevant)

“ A profound debate on the role of intellectuals and artists before liberation is today enriching the perspectives of intellectual work all over the world. However, this debate oscillates between two poles: one which proposes to relegate all intellectual work capacity to a specifically political or political-military function, denying perspectives to all artistic activity with the idea that such activity must ineluctably be absorbed by the System, and the other which maintains an inner duality of the intellectual: on the one hand, the 'work of art', 'the privilege of beauty', an art and a beauty which are not necessarily bound to the needs of the revolutionary political process, and, on the other, a political commitment which generally consists in signing certain anti-imperialist manifestos. In practice, this point of view means the separation of politics and art.”

“ The intellectual must find through his action the field in which he can rationally perform the most efficient work. Once the front has been determined, his next task is to find out within that front exactly what is the enemy's stronghold and where and how he must deploy his forces. It is in this harsh and dramatic daily search that a culture of the revolution will be able to emerge, the basis which will nurture, beginning right now, the new man exemplified by Che - not man in the abstract, not the 'liberation of man', but another man, capable of arising from the ashes of the old, alienated man that we are and which the new man will destroy by starting to stoke the fire today.”

“ The revolutionary film-maker acts with a radically new vision of the role of the producer, team-work, tools, details, etc. Above all, he supplies himself at all levels in order to produce his films, he equips himself at all levels, he learns how to handle the manifold techniques of his craft. His most valuable possessions are the tools of his trade, which form part and parcel of his need to communicate. The camera is the inexhaustible expropriator of image-weapons; the projector, a gun that can shoot 24 frames per second.”

(Link for the entire manifesto :

<http://documentaryisneverneutral.com/words/camasgun.html>)